

**Visiting Artist Recital**  
**Charles Castleman, violin**  
with  
**Guillaume Tardif, violin**  
**Magdalena Adamek, piano**

**Sunday, November 19, 2006 at 8:00 pm**

This concert is made possible through a grant  
from the President's Fund for the Performing  
and Creative Arts



**Arts Building**  
**University of Alberta**

**Program**



**DEPARTMENT OF**  
**MUSIC**

## **Program**

Sonata in G Minor, BWV 1001 (1720)  
Adagio-Fuga-Siciliano-Presto

Johann Sebastian Bach  
(1685-1750)

44 Duos for Violins,  
Nos. 32, 12, 28, 35, 42, 33, 10, 44 (1931)

Béla Bartók  
(1881-1945)

**Charles Castleman, violn**  
**Guillaume Tardif, violin**

Solo Sonata, Op. 27, No. 3 "Ballade" (1924)

Eugené Ysaÿe  
(1858-1931)

## **Intermission**

Sonata No. 2, Op. 95 (1967)  
[Canadian premiere]

Mieczyslaw Weinberg  
(1919-1996)

Allegro moderato (Monody) -  
Andantino grazioso (Pauses) - Presto agitato (Intervals) -  
Andantino non tanto (Replicas) - Allegretto leggiero  
(Accompaniment) - Lento affetuoso (Invocation) -  
Vivace marcato (Syncopation)

Chaconne in D Minor  
from Partita BWV 1004 (1720)

Johann Sebastian Bach

Suite for Two Violins and Piano, Op. 71

Moritz Moszkowski  
(1854-1925)

**Charles Castleman, violin**  
**Guillaume Tardif, violin**  
**Magdalena Adamek-Kurgan, piano**



## **Program notes**

by Charles Castleman

### **Sonata in G Minor, BWV 1001**

**Johann Sebastian Bach (1685-1750)**

Adagio - Fuga - Siciliano - Presto

The key signature for Adagio from Bach Sonata in G Minor contains one, not 2 flats, indicating the Dorian mode rather than g minor. In the Baerenreiter notes to the Complete Works of Bach, under the heading " IV. Special Remarks", it is mentioned that in the Tübingen Autograph (1720) and the copy by Anna Magdalena Bach (1725-34), the 3rd quarter-note beat of bar 3 is an E natural, not an Eb. Only in the Berlin copy (1725), the least dependable version, based on an intermediate source and containing many careless inconsistencies and errors, is Eb written. Moreover, even there E natural may be implied: later in the bar when E returns, the flat is restated, as if the earlier E were actually natural. E natural is appropriate to the Dorian mode and produces better voice-leading than Eb. Nonetheless, all modern editions, including the Baerenreiter, flat that E.

### **Solo Sonata, Op. 27, No. 3 "Ballade"**

**Eugéné Ysaÿe (1858-1931)**

Dedicated to Rumanian Georges Enesco (1881-1955). The most frequently performed of Ysaÿe's six Solo Sonatas, The Ballade opens with a Prelude comprised of a series of cadenzas, followed by a decisive theme, and a Development section of brilliant virtuosity and touching sentimentality, leading to the return of the theme, and an ever-propulsive Csardas-like Coda. Ysaÿe himself performed it. In 1927, he was surprised, while delivering a masterclass at the Paris Conservatoire, by Enesco taking the place of a student and performing it for him. Ysaÿe said of this work, "I just let my fantasy go. The thoughts of my friendship and admiration for Georges Enesco and the evenings we spent together at the home of the delicious queen Carmen Sylva (nom de plume for the Roumanian poet-Queen Elizabeth) have done the rest." Their shared friendship with the poet-Queen led Ysaÿe to label the work "Ballade", a poetic form .

### **Sonata No. 2, Op. 95 (1967) [Canadian premiere]**

**Mieczyslaw Weinberg (1919-1996)**

Allegro moderato (Monody) - Andantino grazioso (Pauses) - Presto agitato (Intervals) - Andantino non tanto (Replicas) - Allegretto leggiero (Accompaniment) - Lento affettuoso (Incocation) - Vivace marcato (Syncopation)

Mieczyslaw Weinberg was a Polish Jewish composer who lived in the Soviet Union and Russia since before the World War II (1939) and lost most of his family to the Nazis. His large body of work included twenty-two symphonies and seventeen string quartets; according to one reviewer he ranked as, "the third great Soviet composer, along with Prokofiev and Shostakovich".



In 1943 he moved to Moscow at the urging of Dmitri Shostakovich, who was impressed by his talent and was to become his close friend. He and Shostakovich lived near one another, sharing ideas on a daily basis. When Weinberg was arrested in February 1953, Shostakovich wrote to Lavrenti Beria, head of the KGB, to intercede on his behalf. Besides the admiration which Shostakovich frequently expressed for Weinberg's works, they were taken up by some of Russia's foremost performers, including the Borodin String Quartet, Emil Gilels, Leonid Kogan, Mstislav Rostropovich and Kurt Sanderling.

Weinberg's works frequently have a strong programmatic element. Although he never formally studied with Shostakovich, the older composer, along with Prokofiev, Myaskovsky, Bartok and Mahler, had an obvious influence on Weinberg's music. Jewish music features heavily, and one can also find other ethnic elements, including Moldavian, Polish, and Armenian. Weinberg has been identified by some critics as the source of Shostakovich's increased interest in klezmer themes.

His works were premiered by Rostropovich, Gilels, The Borodin String Quartet, etc. He also was an important cinematic composer, writing the music for the classic Russian movie, "The Cranes are Flying." His music can be severe, but this Sonata mixes humor with intellectual gamesmanship and rich emotions.

### **Chaconne in D Minor from Partita BWV 1004**

#### **Johann Sebastian Bach**

This masterwork needs no introduction or elaboration. In the D Minor Partita it appears after the 4 traditional Suite movements. I interpret it as a Suite within a Suite: Theme, Allemande, Corrente, March in triple meter, Cadenza, Choral Prelude, Sarabande, Cadenza (abbreviated), Choral Prelude (abbreviated), Giga, Finale, each section with its own tempo and character.



## **Charles Castleman**

Medalist in the Tchaikovsky and Brussels competitions, Charles Castleman has performed as soloist with the orchestras of Philadelphia, Boston, Brisbane, Chicago, Hong Kong, Moscow, Mexico City, New York, San Francisco, Seoul and Shanghai. A recently released boxed CD set of the 17 best prize-winning violin performances of the Brussels competition's 50-year history includes his Jongen Concerto.

Mr Castleman's 7 solo CDs include 8 Hubay Csardases, 10 Sarasate cameos, and Ysaie's Solo Sonatas (made at the time of his unique Tully Hall, NYC recital) on Music and Arts, Gershwin and Antheil on Music-Masters, 20th century violin and harpsichord music for Albany, and his Ford Foundation Concert Artist commission - the David Amram Concerto- on Newport Classic. He is dedicatee of "Lares Hercii" by Pulitzer prizewinner Christopher Rouse. He has participated in such U.S. festivals as Marlboro, Grant Park, Las Vegas, Newport, Park City, Round Top, Sarasota, and Sitka, as well as AFCM (Australia), Budapest, Fuefukigawa, Montreux, Shanghai, Sheffield, and Vienna Festwoche. His recitals have been broadcast on NPR, BBC, in Berlin and Paris.

Chair of Eastman's String Department, Mr Castleman has conducted master-classes in Hong Kong, Kiev, London, Sydney, Salzburg, Seoul, Shanghai, Tokyo, Toronto, and Vienna. His students have been winners at Brussels, Munich, Naumburg and Szeryng, are in 30 professionally active chamber groups and are 1st desk players in 11 major orchestras. He is founder/director of THE QUARTET PROGRAM, in its 37th season, now at Bucknell University, an intensive workshop in solo and chamber performance. The Tokyo Quartet, Itzhak Perlman and Yo-Yo Ma have donated masterclasses there, Mr Ma praising it as "the best program of its kind..a training ground in lifemanship."

Charles Castleman's long-term chamber music associations have included THE NEW STRING TRIO OF N.Y. with BASF recordings of Reger and Frank Martin) and THE RAPHAEL TRIO with CDs of Dvorak, Mendelssohn, Beethoven, and Wolf-Ferrari for NONESUCH, SONY CLASSICAL, DISCOVER, UNICORN, and ASV, and premieres of Rainer Bischof's "Trio 89" for Vienna Festival, and Frederic Rzewski's "Trio" for the Kennedy Center.

Mr Castleman earned degrees from Harvard, Curtis, and University of Pennsylvania. His teachers were Emanuel Ondricek (teaching assistant of Sevcik, Ysaie student) and Ivan Galamian, his most influential coaches David Oistrakh, Szeryng, and Gingold. He plays the "Marquis de Champeaux" Stradivarius from 1708, and chooses from 80 bows.



Pianist **Magdalena Adamek-Kurgan** holds a Doctor of Music degree in Piano Performance from the University of Alberta and a Master of Arts degree in Piano Performance from the Chopin Academy of Music. Her teachers include Professor Jacques Després, Barbara Hesse-Bukowska, Halina Czerny-Stefanska, Andrzej Jasinski, Paul Badura-Škoda, Stéphane Lemelin, Kyoko Hashimoto, and Kevin Fitzgerald. Dr Adamek is Visiting Assistant Professor at the University of Alberta and faculty member of the Alberta Music Academy. She previously taught piano in Warsaw as part of the Chopin Academy and the Stanislaw Moniuszko Music School.

Magdalena Adamek performed as recitalist and guest soloist in Poland, Germany, Austria, Lithuania, France, China, USA and Canada. A champion of the music of Feliks Nowowiejski, Magdalena Adamek-Kurgan issued the world premiere recordings of Nowowiejski's music for piano solo (along with her thesis, *Piano Works by Feliks Nowowiejski*), and presented lectures on Nowowiejski's works for the College Music Society Conference at the University of Colorado and for The Rough and the Polished symposium held at the University of Toronto in 2005. Since 2005 she has been a College Music Society performer and participated in the National CMS Conference in Quebec City in 2005, both as a soloist and collaborative pianist.

A laureate of the 2nd prize and Chopin performance award at the International Milosz Magin Competition in Paris, and a 3rd prize at the Kiejstut Bacewicz International Chamber Music Competition in Lodz, Poland, Magdalena Adamek-Kurgan has been a recipient of numerous scholarships and awards, including the Izaak Walton Killam Memorial Scholarship, the Dissertation Fellowship, the Mary Louise Imrie Graduate Award, the FS Chia PhD Scholarship, the Beryl Barns Memorial Graduate Scholarship, the Harriet Snowball Winspear Graduate Prize in Performing Arts scholarship (U of A), the Marek Jablonski Piano Scholarship for the Banff International Keyboard Festival, and scholarships from the Polish Ministry of Culture and National Heritage. Her discography includes five CDs for independent Polish label Acte Préalable, and a recent recording, *Romantic Central Europe*, in collaboration with the Wirth Institute of Austrian and Central European Studies at the University of Alberta. Since June 2005 Dr Adamek-Kurgan has served on the Boards of the Marek Jablonski Endowment and Alberta Registered Music Teachers Association.



Born in 1975 in Quebec City, violinist **Guillaume Tardif** is Assistant Professor at the Department of Music, University of Alberta. He holds the Doctor of Musical Arts degree in Performance and Literature from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon – DESM2 from the Conservatoire du Québec. He studied violin under the guidance of Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Bill Preucil, Moshe Hammer, Boris Garlitzky, Lorand Fenyves and Viktor Pikaisen.

Guillaume Tardif appeared as guest soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Lima, Peru), the Mesa Symphony (Phoenix, Arizona), the Amadeus Ensemble (CBC Glenn-Gould Studio, Toronto), the Paraiba Symphony (Joao Pessoa, Brazil), the Remenyi Chamber Orchestra (Miskolc Béla-Bartok Hall, Hungary) and the Green Arts Chamber Orchestra (Taegu, Korea). He served as leading violinist with various chamber ensembles, such as the Eastman String Ensemble (as director and founder), the Brandon Chamber Players, and the New Brandon Trio. Guillaume Tardif also performed as soloist in recital in major venues and universities across Canada and abroad, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on various networks, including CBC TV and radio, and the internet.

Guillaume Tardif presented numerous masterclasses and workshops here and abroad, and served as an adjudicator for festivals and competitions across the country. He was a faculty member at Brandon University (2000-2003), and a teaching assistant in violin at Eastman (1998-2000). Guillaume Tardif was a national laureate at the Canadian Music Competition in 1995 and 1996, and received various scholarships and grants from the Eastman School and other institutions. In addition to his ongoing pedagogical research, Guillaume Tardif arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini, some of which have been broadcast on TV and radio. Two self-produced CD recordings have been issued, under the label Dell'Arco: From the Library of Joseph Szigeti, with Janet Scott-Hoyt and Virtuoso Encores with Judith Kehler. As president of the Alberta String Association in 2005, Guillaume Tardif spearheaded the ASA provincial conference and student showcase in Banff and Calgary.



## Upcoming Events

### November

#### 20 Monday, 10:00 am

String Masterclass

Visiting Artist

Charles Castleman

Fine Arts Building 1-29

General admission: \$5 at the door

Admission is free for music students with valid ID

#### 20 Monday, 12:00 pm

Noon Hour Organ Recital

A variety of organ repertoire played by students, staff and guests

of the University of Alberta

Department of Music

Free admission

#### 24 Friday, 8:00 pm

The Centre for Ethnomusicology

World Music Sampler

Free admission

For information, call 492-0274

#### 26 Sunday, 8:00 pm

Master of Music Recital

Jordan Van Biert, Choral Conducting

Graduate Recital Choir

and Bach Players

Johann Sebastian Bach *Dazu ist erschienen der Sohn Gottes*, BWV 40

Anton Bruckner *Locus Iste*

Heinrich Schütz *Singet dem Herrn ein neues Lied*, SWV 35

from Psalmen Davids,

Francis Poulenc

*Hodie Christus natus est*

and works by Sergei Rachmaninoff

Morten Lauridsen, William Hawley,

Eric Whitacre

Mark Sirett ***Thou Shalt Know Him***

St. Timothy's Anglican Church

8420-145 St, Edmonton

Free admission

#### 27 Monday, 7:30 pm

Festival of Nine Lessons and Carols  
University of Alberta

Faculty of Education Handbell

Ringers, Mixed Chorus

Robert de Frece, Director

with organists Marnie Giesbrecht

and Joachim Segger

Winspear Centre for Music

(Sir Winston Churchill Square)

For ticket information, 428-1414

***Please donate to Campus Food Bank***



#### **Unless otherwise indicated**

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).